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Fresh from having produced his first full-length animated feature, the smash-hit *Snow White and the Seven Dwarfs* (1937), Walt Disney was determined to top himself. The great showman followed his first feature success with plans for not one but two very different animated projects—*Pinocchio* and *Bambi*. Interestingly, *Pinocchio* was intended to be Walt's *third* animated feature (its original production number was "F-3") and *Bambi* was slated as the second. But the demands of animating a realistic animal cast meant *Bambi*'s production was postponed and *Pinocchio* moved to the number two position. *Bambi* was ultimately released in 1942.

In creating the fantasy world of *Pinocchio*—based on Italian author Carlo Collodi's 1881 book about the wooden puppet who is magically brought to life—animation artisans Albert Hurter and Gustaf Tenggren helped Walt and his artistic staff create the picturesque fairy tale style Old World environments evocative of sumptuous 19th century storybook illustrations. "*Pinocchio* was the most complex story we ever tried to do in cartoon form," explained background artist Claude Coats, "and coming on the heels of *Snow White*, which was so incredibly successful, we wanted to do even better. The result was that we put a good deal more artwork and more elaborate detail into *Pinocchio*. All of the props became ornate and took on a warm Old World craftsmanship feeling."

Music, as *Pinocchio* composer Paul J. Smith noted, was "always an indispensible entertainment element in Walt Disney productions." Having been honored with an Academy Award® nomination for the *Snow White and the Seven Dwarfs* score—the composer would ultimately receive ten more nominations for such films as *Song of the South* (1946) and *Cinderella* (1950)—Paul was assigned by Walt to help create a score that would be the aural equivalent of the film's lavish visuals. Once praised by Walt as a composer who was all about "making music visual," Paul expertly utilized both the songs and melodies composed for the underscore by musician Leigh Harline. "The songs are the first basis of the complete score," noted Paul. "We like to use them as leitmotifs, to suggest both characters and situations throughout the picture. Take, for instance, the little theme with the hoppity-hop rhythm that symbolizes Jiminy Cricket. It is stated as the Cricket's tune, and appears as the inner voice of a more important theme, or merely as a rhythmic suggestion, in every scene in which Jiminy is about to assume the center of the stage. The star song is sung but twice in the picture, but it appears (in free variation, parallel chords, and so on) in every sequence where Jiminy and the Blue Fairy combine their powers in working out Pinocchio's destiny."

Described by Paul Smith as "a first-rate musician," Leigh Harline was a veteran of the Disney short subjects, notably the Academy Award®-winning series of *Silly Symphony* cartoons, including those that were the most musically inventive and sophisticated, among them *Music Land* (1935) and *The Old Mill* (1937). Though he worked in conjunction with Paul Smith, Leigh composed most of the cues for the *Pinocchio* score. These range in musical style and melodious temperament from the quaintly mechanized tunes of Geppetto's music boxes; the jazzy, somewhat sleazy melodies of Pleasure Island; and the suspenseful strains during the horror movie-like sequence of Lampwick transforming into a donkey to the sweeping music accompanying the action-adventure during the heart-stopping chase by Monstro the whale.

As with *Snow White*, Walt was determined that the *Pinocchio* songs not only be singable and musically memorable but, more importantly, that the music and lyrics serve the characters and advance the plot. In their authoritative opus on the artistry of Walt Disney's films, *Disney Animation: The Illusion of Life*, master animators Frank Thomas and Ollie Johnston observed, "A song that catches the exact mood of the sequence and expresses it in a fresh and memorable way will do wonders for the film, and for the composer, too. Leigh Harline and Ned Washington's lovely 'When You Wish Upon a Star' served double duty, introducing us to a cricket with a gentle personality as well as setting a mood for the whole picture to follow. The next song, 'Little Wooden Head,' captured the spirit of Geppetto and gave us a chance to introduce the wooden puppet in his lifeless state. Without that song with the melody that seemed to fit an Old World music box, the sequence of introducing the puppet to the other residents of the toy shop would have been full of dialogue, contrived gags, and lengthy business. With a song that fit the situation, it was full of melody and fun, and did much to show the audience how this woodcarver lived." Composer Harline sat in on the story conferences and voice recordings to ensure that the songs enhanced both the onscreen action and the overall tempo of the film.

In creating the character of Pinocchio, Walt and his artists approached the titular marionette as he was portrayed in Collodi's original book — an abrasive, know-it-all delinquent. But after five months, Walt discarded the completed animation. Pinocchio, he declared, was too unlikeable, his wooden-puppet appearance too unappealing. Finally, animator Milt Kahl drew up a lovable little boy with wooden joints that met Walt's directive for a "cute" design. For this new characterization, Walt Disney personally selected 11-year-old Dickie Jones, a prolific child actor who appeared in such silver-screen classics as *Stella Dallas* (1937) and *Mr. Smith Goes to Washington* (1939), from over 200 candidates as the voice of the motion picture's eponymous puppet hero. Dickie was chosen, said Walt, because he had "a typical nice boy's voice." The young actor's enthusiastic rendition of "I've Got No Strings" is a film highlight. A well-known character actor from movies including *Mr. Deeds Goes to Town* (1936) and *Bringing Up Baby* (1938), Walter Catlett provided the voice of foxy J. Worthington Foulfellow, singing "Hi-Diddle-Dee-Dee" as testament to both life on the stage and "Honest John's" prowess as a con artist. Walter portrayed another singing sharpie, Colonel Plug, in the 1956 "Davy Crockett and the River Pirates" live-action episode of the *Disneyland* anthology series. Another well-known character actor, Christian Rub not only voiced kindly old Geppetto but was also the visual inspiration for his affable appearance.

One of the leading players in *Pinocchio*—and one of the most iconic Disney characters ever to skip across the silver screen—was created when Walt decided innocent Pinocchio needed a guide to help him understand right and wrong. The great showman focused on a talking cricket who appears only briefly in the original book where the ill-tempered puppet squashes the cricket. Walt himself christened the story's new star: "Why not name him Jiminy? Everybody knows that expression, 'Jiminy Cricket.'" Pinocchio's tiny conscience evolved into a central character, an insect-sized audience identification figure. "We said, 'Here's a guy we've got to take all the way through this thing,'" Walt later explained of Jiminy's addition to *Pinocchio*, "so we worked him back into all the [story's] sections."

Walt cast popular vocalist Cliff Edwards as Jiminy's voice after auditioning 45 additional performers. Known as "Ukulele Ike," Cliff had an extraordinary three-octave singing voice. One of the first recording stars, reportedly selling some 74 million records, Cliff also appeared in such film classics as *The Hollywood Revue of 1929* (in which he debuted the song "Singin' in the Rain"), *His Girl Friday* (1940) and, in an uncredited voice-only performance as a dying solider, *Gone With the Wind* (1939). Cliff's folksy yet zingy speaking voice helped inspire Jiminy's jaunty personality. "At first, we made Jiminy sort of a pompous old fellow—kind of a windbag," revealed Walt. But Cliff's snappy vocal performance had "so much life and fun in it that we altered the character to conform with the voice. Thus, Jiminy comes to the screen…lively and full of funny quips."

Legendary animator Ward Kimball drew Jiminy in part as a caricature of the round-faced, wide-eyed Edwards. As directing animator, Ward drew Jiminy's two major musical performances. It was perfect casting as Kimball was also a musician; he later formed the famed Dixieland band, Firehouse Five Plus Two, comprised of Disney artists. "Lots of times," explained Ward, "especially if you're not familiar with music or dance, you don't know what the leg does. I was given so many musical things to do because I liked those things…so naturally I got the little cricket to sing 'Give a Little Whistle'." That was the first scene we put in the story reel." When, Kimball continued, "the cricket sings 'When You Wish Upon a Star,' it's a long scene with long words. Some words took up a whole two or three seconds when he'd hold those big notes. I remember the biggest laugh of the [pencil test]

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showing [at the Studio] came when on one of the drawings I printed, 'Hold it, boy!' It got the biggest laugh of the evening." But the animator had nothing but admiration for Cliff's singing of what is possibly the most popular Disney song ever composed. Declared Kimball of Edwards' timeless rendition of "When You Wish Upon a Star": "He *made* that song."

*Pinocchio* premiered in New York City on February 7, 1940, and was greeted with laudatory reviews. Walt himself said, "Technically and artistically, [*Pinocchio*] was superior. It indicated that we had grown as craftsmen." The unforgettable music was celebrated on radio and by bands of the era, with its songs performed by such artists as The Andrews Sisters, Kate Smith, Glen Miller and Guy Lombardo. Over the years, "When You Wish Upon a Star" has taken on a cultural life of its own, having been covered by everyone from Peggy Lee, Perry Como, Nat King Cole and Barbra Streisand to Louis Armstrong, Josh Groban, Billy Joel, Rod Stewart, Idina Menzel and KISS. So beloved is the beautiful ballad that is has become an instantly recognizable cornerstone of Disney's entertainment legacy. The Academy of Motion Picture Arts and Sciences honored the film's music by awarding Oscars® to Leigh Harline, Ned Washington and Paul J. Smith for Best Score and to "When You Wish Upon a Star" as Best Song, an Academy Award® double honor no Disney film would again achieve until *Mary Poppins* (1964). Like a workshop full of aural Geppettos, the *Pinocchio* musicians handcrafted an unforgettable Disney masterwork. "I always liked *Pinocchio*," said Paul Smith. "I felt it had a lot of heart."

## Jiminy Cricket Hops On

Of all the colorful animated personalities in *Pinocchio*, Jiminy Cricket is the character that transcended the film. Befitting his role as "a cricket singing my way from hearth to hearth," this cute-as-a-bug crooner went on to serve as a troubadour in other Disney productions. He first hopped back on the screen in Walt Disney's *Fun and Fancy Free* (1947), singing "I'm a Happy-Go-Lucky Fellow," written by Eliot Daniel. In the television era, the crowd-pleasing cricket really jumped into the spotlight. With his warm, lilting voice and his knowledgeable yet down-to-earth personality, Jiminy made a natural master of ceremonies. In addition to emceeing several episodes of the weekly Disney TV program, the perky little fellow was a big part of the *Mickey Mouse Club* television show when it premiered on October 3, 1955. When Walt Disney presented a preview for sponsors on September 23, 1955, he promised, "Our old friend Jiminy Cricket [is] going to help us with what we call our factual entertainment. He'll show the youngsters things about the living world, about health, hygiene, safety, and many other things that concern their well-being."

*Mickey Mouse Club* and the cricket were a perfect fit, with Jiminy in his familiar role as conscience, providing common-sense advice and useful info in his fun and lively style. In fact, Jiminy was a bigger part of the show than Mickey himself. In all-new animation, Jiminy amusingly warbled his way through such memorable songs as "You (Are a Human Animal)," "Safety First," "Mickey Mouse Club Book Song" and most famously of all, "I'm No Fool," composed by head Mouseketeer Jimmie Dodd (as were most of Jiminy's *Mickey Mouse Club* songs). Naturally, this crooning cricket became a recording star on such releases as *Jiminy Cricket Sings 5 Mickey Mouse Club Songs* and the GRAMMY® Award-nominated LP album *Addition and Subtraction*, released in 1966.

Sadly, Cliff Edwards fell on hard times, and Walt became his Blue Fairy-like benefactor; reportedly, Walt directed Disneyland Records (now known as Walt Disney Records) to produce an LP album of Edwards singing his 1920s hits, *Ukulele Ike Sings Again*, to provide the vocalist with some income, and Cliff made several appearances as a guest star on *Mickey Mouse Club*. When Cliff died in 1971 in a Hollywood convalescent hospital, a spokesman for the Actors' Fund said, "I can't praise [Walt] Disney Productions enough for the way they continued over the years to look out for Mr. Edwards' well-being." Honored as a Disney Legend in 2000, Cliff Edwards will forever live on as everyone's kindly conscience, the gentle cricket who reassures us, "When you wish upon a star, your dreams come true."

**Jim Fanning**
Internationally published Disney historian, writer and editor, who has written for many divisions of The Walt Disney Company.

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## The Lost Chords

During the latter half of 1937 Walt Disney and his creative teams were feverishly working to complete *Snow White and the Seven Dwarfs* for its late December world premiere. The original budget to make the film was rapidly climbing to three times the expected cost and many in the film industry were predicting Walt's studio would sink into bankruptcy due to the number of loans he and his brother Roy had been required to make. Even some of his artists were unsure about the reception their hard work and devotion would receive.

It may seem surprising then, that in the midst of this flurry of activity and uncertainty, Walt was already looking past *Snow White and the Seven Dwarf's* to further feature-length productions. It may be taken as a sign of his own faith in *Snow White's* eventual success, his awareness that the future strength of his studio lay in animated feature production, and his optimistic outlook and belief in his dreams that in late 1937 *Pinocchio* was already in the early stages of development in the Studio's story department.

Of course, *Pinocchio* dates back even earlier than that at the Studio. In 1934, along with other possible film properties, Walt had registered the title. And during a trip to Europe that Walt and Roy took with their wives in 1935, they had secured the rights to make an animated film of *Pinocchio* from the story's original publisher in Italy.

Work began in earnest on *Pinocchio* in 1938, with even the smallest detail being given full and inspired attention. In addition to suggested model sheets for the major and incidental characters, many model sheets were prepared of unique designs for Geppetto's woodcarving tools, the numerous clocks, music boxes, and mechanical toys he fashioned with those tools, and interior and exterior styles of buildings that display an imaginative, Old World storybook charm, resulting in a delight for the eyes wherever the viewer looked.

While visual preparation, along with story development, was underway, the music staff was also exploring the music that would help tell the story. Responsibility for the songs and underscore were given to composer Leigh Harline and lyricist Ned Washington. Harline had been contributing scores for both the *Mickey Mouse* and *Silly Symphony* shorts as early as 1933, highlighted by his acclaimed musical tone poem for the Academy Award®-winning *The Old Mill* (1937). Joining Harline on the background score was Paul J. Smith, another veteran of theDisney shorts, who would make a significant contribution with his scores for *Disney's True-Life Adventure* series throughout the 1950s.

In an interview given at the time of *Pinocchio's* 1940 release Smith related, "When the story and characters have been established, the general style of the desired songs is outlined to our staff. In *Pinocchio,* the affection between father and child, and the conscience symbolism of Jiminy Cricket, were dealt out as theme provokers during the earliest stages of production." The film's lushly beautiful underscore of original themes and interwoven song melodies was developed during the last year of production, first by roughing in the types of music and themes and then assigning each its screen time.

Of course with the artists creating more visual ideas than could eventually be used, and the story department refining and elaborating the film's structure throughout the production process, early song moments or points of view may not remain valid. As with all Disney musical features, more songs are produced than finally make it into the film.

Sheet music and phonograph recordings produced at the time of the film's first release reveal the extent of the musical inspiration that reached well beyond the film's final score. Some of these songs actually contain brief echoes of the film. "Monstro the Whale" includes about five measures of music that are part of the underscore as Pinocchio sets out to rescue his father from the undersea behemoth. The public could also enjoy a song titled "Honest John," that contains about seven measures of the underscore played during a camera pan of the debaucheries on Pleasure Island. While remaining a lengthy part of the film's underscore, "Turn on the Old Music Box" was printed and recorded with lyrics by Ned Washington. Another bonus song made available to the public had actually remained a part of the score until very late in production. "Three Cheers for Anything" was scheduled for the wayward boys to sing during their coach ride to Pleasure Island. Another song, copyrighted in 1939, is "Figaro and Cleo." Its melody cannot be found in the

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film but it did not just fade away. In 1943 it was performed in a cartoon short of the same name, and several years later served as the opening theme for a limited series of *Figaro* cartoons. And as part of this album you will be able to discover an even wider selection of deleted song moments created for *Pinocchio*.

The composers saw their creative endeavors rewarded by the popularity of some of their tunes with the general public, as well as acclaim from the motion picture industry. Leigh Harline and Ned Washington received the Academy Award® for Best Song ("When You Wish Upon a Star"), and joined by Paul J. Smith, all three received the Academy Award® for Original Score, the first time an animated feature won in either category.

## No Strings

In the film, puppeteer Stromboli sets up Pinocchio's debut stage performance with a greatdeal of self-promotion. Prior to that approach for the lead in to the song "I've Got No Strings," the show marionettes performed this musical introduction. Since at that time the song did not begin with Pinocchio singing about himself, it was titled simply "No Strings."

## As I Was Sayin' To The Duchess

A line of dialogue in the film when we first meet the conniving fox Honest John and his cat companion Gideon is "Ah yes, Giddy, as I was saying to the Duchess…" His frayed garments, however, indicate that here is a character unlikely to be found in the society of the nobility. Quite obviously he is a conniving poseur, out to fool the world. That line of dialogue can be found in this song that is an elaboration of his pretensions.

## Rolling Along To Pleasure Island

This song was suggested before the "Three Cheers for Anything" selection was developed as a number during the ride to Pleasure Island. It's a rollicking piece to listen to, and its 6/8 timing is a perfect aural accompaniment for the galloping gait of the donkeys pulling the coach. Perhaps, however, the counterpoint singing, which is an essential part of the enjoyment of the song, required voices more musically trained than those of a rowdy group of young boys. "Three Cheers for Anything" was probably viewed as more spontaneous and musically less sophisticated – more consistent with the characters' personalities. In the end, of course, no song was required, since the filmmakers decided to focus on Lampwick's dialogue and his growing influence over Pinocchio.

**Russell Schroeder**
Mr. Schroeder worked as an artist for The Walt Disney Company for twenty-nine years. In addition to *Disney's The Lost Chords Volumes 1 & 2*, Russell authored several other books including *Disney: The Ultimate Visual Guide*, and *Mickey Mouse: My Life in Pictures*

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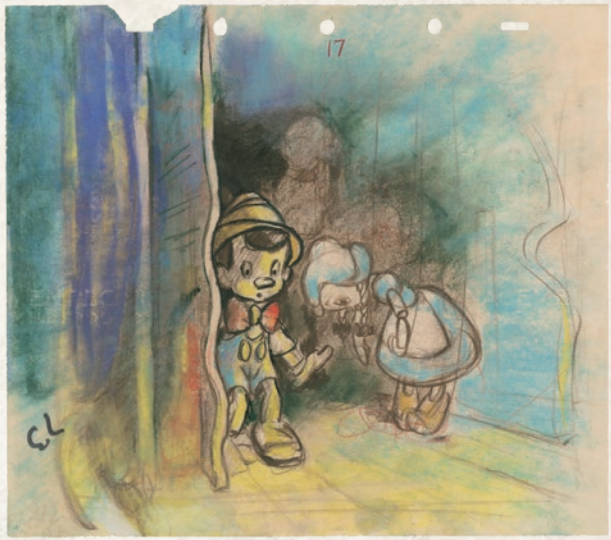

Early character development sketches. At top: Pinocchio and a Dutch marionette illustrate the difference between a puppet without strings and one dependent on a human. Middle: The confident trickster, J. Worthington Foulfellow. Bottom: The Coachman smiles as he drives the gullible boys to a dark fate on Pleasure Island. Illustrations by Walt Disney Studios artists.

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# DISC ONE

1. WHEN YOU WISH UPON A STAR
Performed by Cliff Edwards and the Disney Studio Chorus
2. LITTLE WOODEN HEAD
3. CLOCK SEQUENCE
4. KITTEN THEME
5. THE BLUE FAIRY
6. GIVE A LITTLE WHISTLE
Performed by Cliff Edwards and Dickie Jones
7. OLD GEPPETTO
8. OFF TO SCHOOL
9. HI-DIDDLE-DEE-DEE
(AN ACTOR'S LIFE FOR ME)
Performed by Walter Catlett
10. SO SORRY
11. I'VE GOT NO STRINGS
Performed by Dickie Jones
12. SINISTER STROMBOLI
13. SAD REUNION
14. LESSON IN LIES
15. TURN ON THE OLD MUSIC BOX
16. COACH TO PLEASURE ISLAND
17. ANGRY CRICKET
18. TRANSFORMATION
19. MESSAGE FROM THE BLUE FAIRY
20. TO THE RESCUE
21. DEEP RIPPLES
22. DESOLATION THEME
23. MONSTRO AWAKENS
24. WHALE CHASE
25. A REAL BOY
Performed by Cliff Edwards and the Disney Studio Chorus

# DISC TWO

## THE LOST CHORDS OF PINOCCHIO

1. NO STRINGS
Performed by Kate Higgins, Cindy Robinson, Randy Crenshaw and Jeff Gunn
2. AS I WAS SAYIN' TO THE DUCHESS
Performed by Randy Crenshaw
3. ROLLING ALONG TO PLEASURE ISLAND
Performed by Kate Higgins, Cindy Robinson, Randy Crenshaw and Jeff Gunn

## BONUS TRACKS

4. YOU (ARE A HUMAN ANIMAL)
Performed by Cliff Edwards and the Disney Studio Chorus
5. MICKEY MOUSE CLUB BOOK SONG
Performed by Cliff Edwards and the Disney Studio Chorus
6. I'M NO FOOL (ON A BIKE)
Performed by Cliff Edwards, The Mouseketeers and the Disney Studio Chorus
7. SAFETY FIRST/I'M NO FOOL (IN WATER)
Performed By Cliff Edwards
8. STOP, LOOK AND LISTEN/I'M NO FOOL (AS A PEDESTRIAN)
Performed by Cliff Edwards

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## Soundtrack Credits

### Disc One

Digital Restoration Producer: Michael Leon
Digital Restoration: Doug Schwartz
Additional Restoration and Mastering: Jeff Sheridan
Audio Research by Randy Thornton

"When You Wish Upon a Star," "Little Wooden Head,"
"Give a Little Whistle," "Hi-Diddle-Dee-Dee
(An Actor's Life for Me)," "I've Got No Strings"
and "A Real Boy"
Music by Leigh Harline
Lyrics by Ned Washington

"Clock Sequence"
Written by Leigh Harline and Rees

"Kitten Theme," "Old Geppetto," "Off to School," "So Sorry,"
"Sinister Stromboli," "Sad Reunion," "Lesson in Lies,"
"Turn on the Old Music Box," "Angry Cricket," "Transformation,"
"Desolation Theme" and "Monstro Awakens"
Music by Leigh Harline

"The Blue Fairy," "Message from the Blue Fairy,"
"To the Rescue" and "Deep Ripples"
Written by Leigh Harline and Paul J. Smith

"Coach to Pleasure Island"
Written by Leigh Harline, Paul J. Smith and Ned Washington

"Whale Chase"
Written by Leigh Harline and Edward H. Plumb

All Songs Published by Bourne Company (ASCAP)

### Disc Two

The Lost Chords of Pinocchio
Produced by Randy Thornton
Recorded and Mastered by Jeff Sheridan
Arrangements by Jerry Cleveland
Bonus Tracks Restoration Producer: Randy Thornton

"No Strings," "As I Was Sayin' to the Duchess" and
"Rolling Along to Pleasure Island"
Music by Leigh Harline
Lyrics by Ned Washington
All Songs Published by Bourne Company (ASCAP)

Bonus Tracks
"You (Are a Human Animal)," "Mickey Mouse Club Book Song"
and "I'm No Fool (On a Bike)"
Words and Music by Jimmie Dodd

"Safety First/I'm No Fool (In Water)"
"Safety First"
Words and Music by Gil George and Wanda Sykes
"I'm No Fool (In Water)"
Words and Music by Jimmie Dodd

"Stop, Look and Listen/I'm No Fool (As a Pedestrian)"
"Stop, Look and Listen"
Words and Music by Gil George and George Bruns
"I'm No Fool (As a Pedestrian)"
Words and Music by Jimmie Dodd

Bonus Tracks Published by Walt Disney Music Company (ASCAP)

Creative Direction: Dave Snow and Steve Gerdes
Package Design: Steve Gerdes
Original Paintings and Illustrations: Lorelay Bové

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This inspirational watercolor of the Blue Fairy by Gustaf Tenggren, a Swedish-born illustrator hired by Disney in 1936, helped set the tone for when she grants Geppetto's wish to bring Pinocchio to life.

The Blue Fairy character used live action footage of Marge Champion, a dancer and actress, as reference to achieve more realistic human proportions. Much of her animation was done by Jack Campbell, while German abstract animator Oskar Fischinger, who had been hired at the Studio to work on *Fantasia*, did the effects animation for the Blue Fairy's magical arrival and transformation of Pinocchio.

Actress Evelyn Venable voiced the Blue Fairy. She is known for her work in *Death Takes a Holiday*, as well as Shirley Temple's mother in *The Little Colonel*. She was also the first model for the torch lady in the Columbia Pictures logo.

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This beautiful visual development watercolor of Pinocchio's village is by Gustaf Tenggren. This dramatic down shot suggests several areas of the village, including the streets through which Pinocchio skips on his way to his first day of school until he is "diverted" by "Honest" John Worthington Foulfellow and Gideon the Cat.

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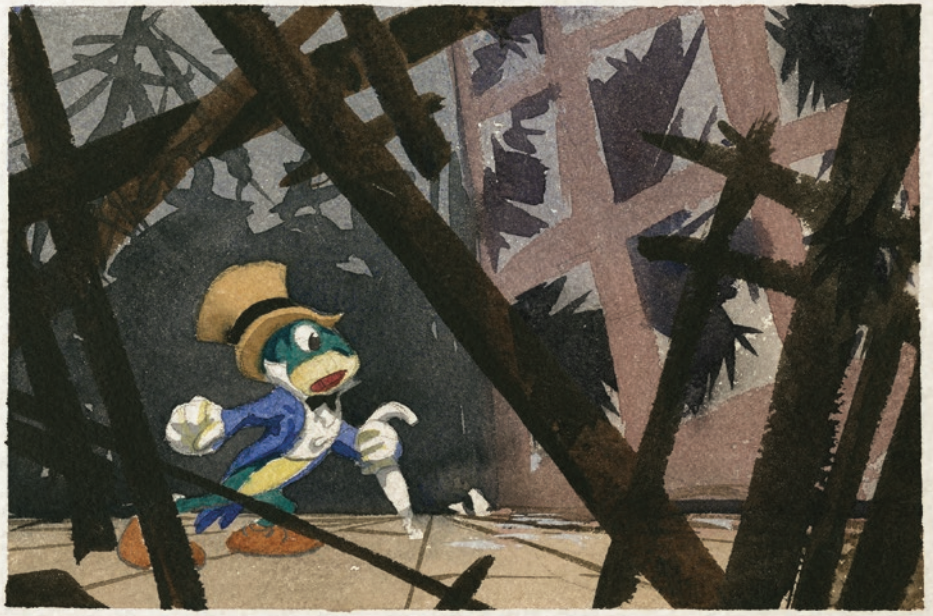
These pages contain early visual development watercolor sketches by a Walt Disney Studios artist. Often visual development pieces are exploratory and do not represent a specific scene. Notice the different looking Jiminy Crickets and settings. On the next page Pinocchio rides on the back of a turtle in a watercolor sketch by Lee Blair. This never made it into the film.



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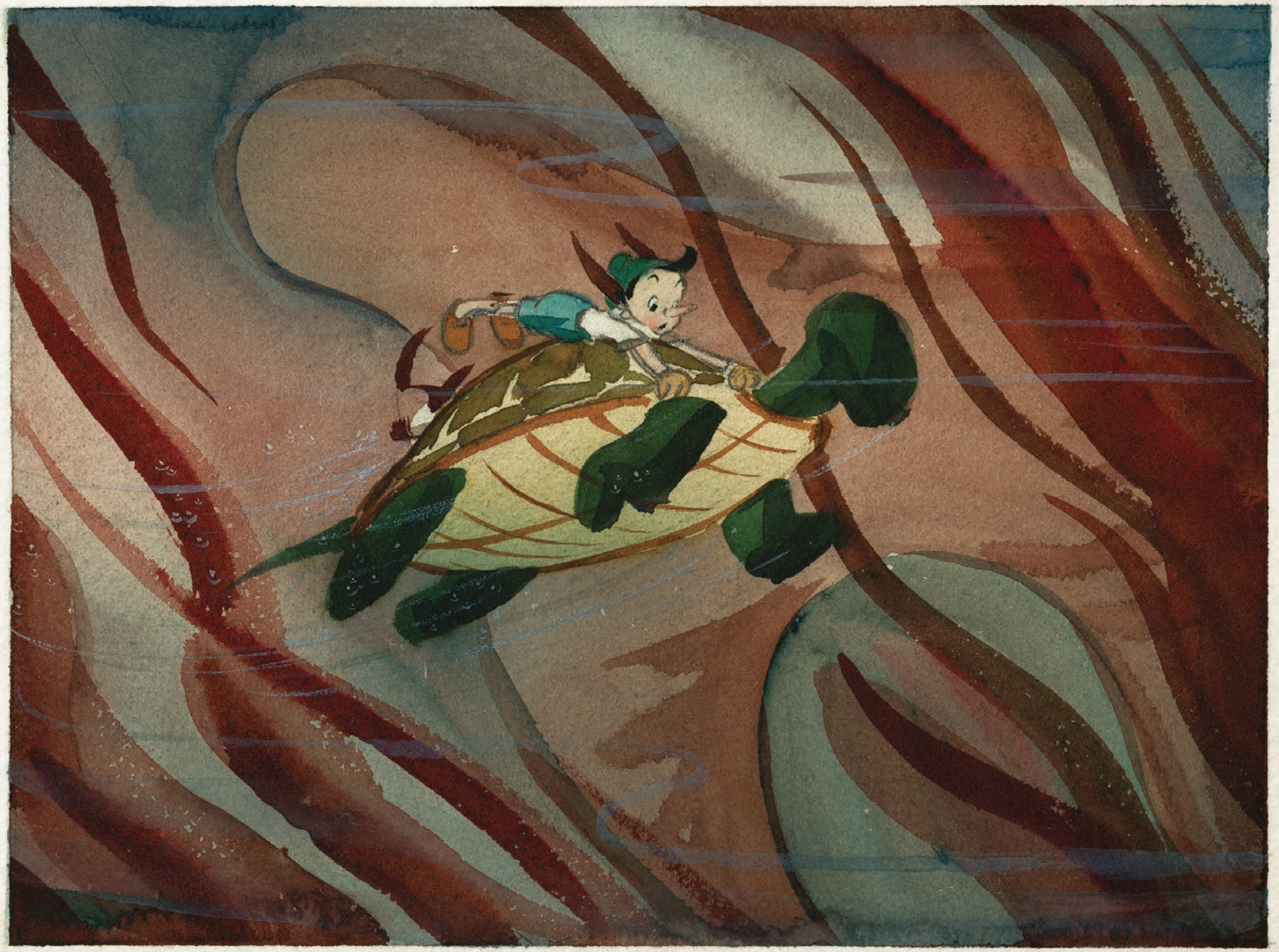

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These pages feature visual development paintings by Gustaf Tenggren that helped inspire the final look of the film. Many of the architectural structures and materials in these paintings laid the foundation for the final look of Pinocchio's village. Tenggren brought a European book illustration stylingto the look of *Snow White and the Seven Dwarfs*, *Pinocchio*, *Bambi* and the *Night on Bald Mountain/Ave Maria* sequences in *Fantasia*.

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These pages represent more visual development art done for the Pleasure Island sequence and for Pinocchio's undersea search for Geppetto. The next page features a beautiful piece by Effects Animator Cy Young for the Monstro the whale sequence. The water animation for this sequence is arguably the finest hand drawn effects animation ever done. The special effects department at that time was relatively new and included Cy Young, George Rowley and Ugo D'Orsi.

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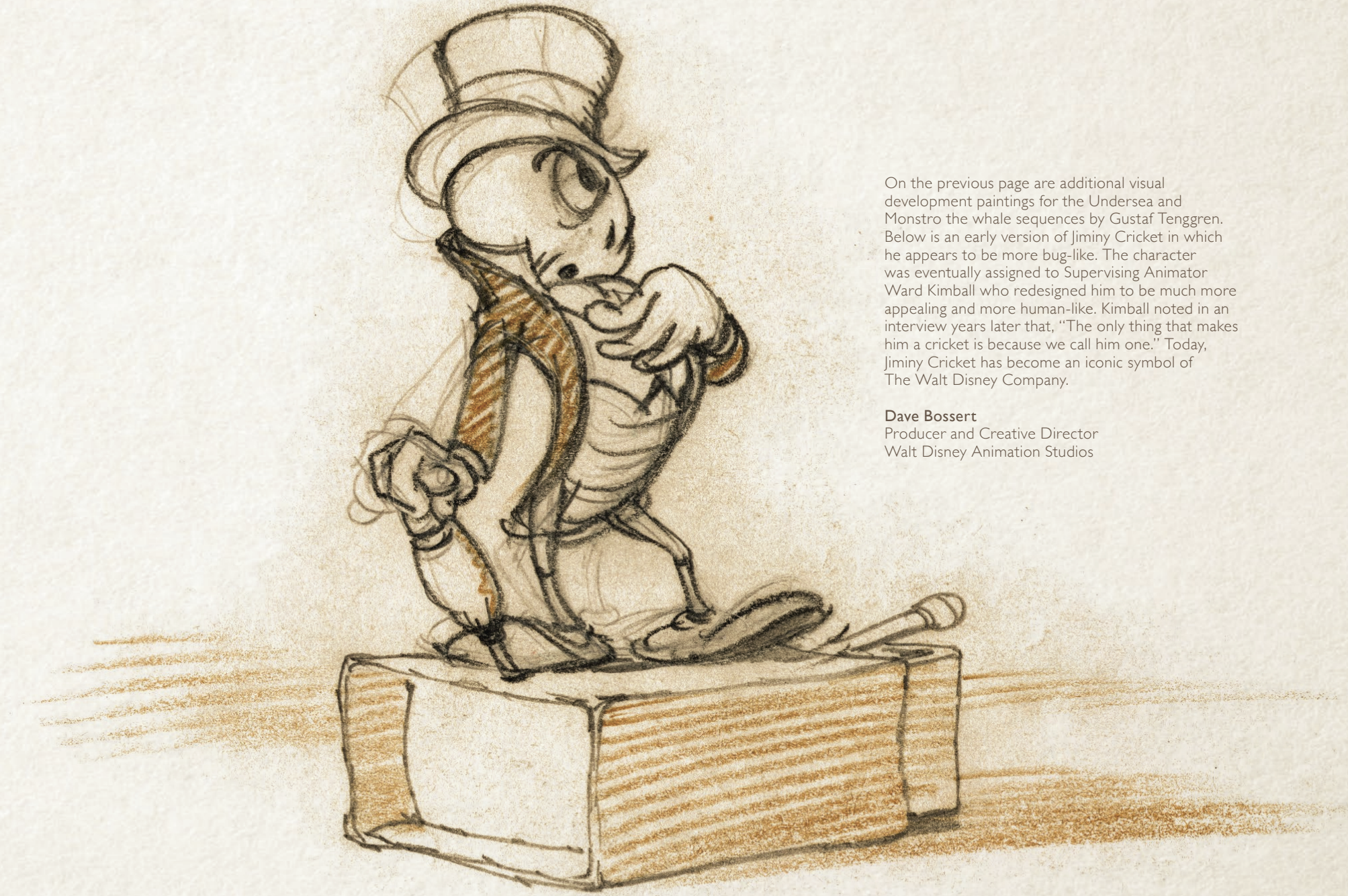

On the previous page are additional visual development paintings for the Undersea and Monstro the whale sequences by Gustaf Tenggren. Below is an early version of Jiminy Cricket in which he appears to be more bug-like. The character was eventually assigned to Supervising Animator Ward Kimball who redesigned him to be much more appealing and more human-like. Kimball noted in an interview years later that, "The only thing that makes him a cricket is because we call him one." Today, Jiminy Cricket has become an iconic symbol of The Walt Disney Company.

**Dave Bossert**
Producer and Creative Director
Walt Disney Animation Studios

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Walt Disney Records

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